

## **City of Riverside Planning Department Cultural Resources Designation Applications**

Thank you for your interest in the City of Riverside's cultural resources designation program. Cultural resources include buildings, structures, sites, signs, objects, streets, landscapes, and trees that are of historic or archaeological significance and help interpret the city's rich history. To help preserve this past for the future, we encourage property owners to participate in the City's stewardship efforts as led by the Cultural Heritage Board.

There are many ways to designate a cultural resource. The City maintains a program to designate Landmarks, Structures of Merit, Historic Districts, and Neighborhood Conservation Areas. The attached materials explain the differences between these types and will help you choose an appropriate designation for your property.

This packet is designed to assist you in completing the cultural resources designation application. The Cultural Heritage staff in the Planning Department is also available to help you. If you have any questions, please contact Janet Hansen, Historic Preservation Specialist, at (951) 826-5371.

**This application packet includes the following:**

- Cultural Resources Nomination Application - Landmark & Structure of Merit
- Cultural Resources Nomination Application - Historic District and Neighborhood Conservation Area
- Instructions for Completing each Cultural Resources Nomination Application
- Cultural Resources Ordinance Excerpts (Title 20 of the Riverside Municipal Code), including criteria for Landmark, Historic District, Structure of Merit and Neighborhood Conservation Area
- Researching a Historic Property
- How to Write an Architectural Description and Statement of Significance for Individual Properties
- Sample Historic District Description and Statement of Significance
- How to Photograph Historic Buildings and Districts
- Historic Contexts of the City of Riverside
- Bibliography of Local History Sources

## Landmark & Structure of Merit Cultural Resources Nomination Application

\_\_\_\_\_ City Landmark

\_\_\_\_\_ Structure of Merit

*Please check the appropriate designation*

### IDENTIFICATION

1. Common name: \_\_\_\_\_
2. Historic Name: \_\_\_\_\_
3. Street address: \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_
4. Assessor Parcel number: \_\_\_\_\_
5. Legal Owner: \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_
6. Present Use: \_\_\_\_\_
7. Original Use: \_\_\_\_\_

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Date form prepared: \_\_\_\_\_

Preparer: \_\_\_\_\_

Sponsoring Organization (if any): \_\_\_\_\_

Address: \_\_\_\_\_

City, State and Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

## DESCRIPTION

8. Legal property description: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Include approximate property size (in feet): Street Frontage \_\_\_\_\_ Depth \_\_\_\_\_

9. Architectural Style: \_\_\_\_\_

10. Construction Date: Estimated \_\_\_\_\_ Factual \_\_\_\_\_  
Source of Information: \_\_\_\_\_ Assessor's Records \_\_\_\_\_ Building Permit \_\_\_\_\_ Sanborn Map  
\_\_\_\_\_ Publications \_\_\_\_\_ Oral Interviews

11. Architect's Name: \_\_\_\_\_ Builder's Name: \_\_\_\_\_

12. Condition: \_\_\_\_\_ Excellent \_\_\_\_\_ Good \_\_\_\_\_ Fair \_\_\_\_\_ Deteriorated  
\_\_\_\_\_ No longer in existence (for site of)

13. Alterations: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

14. Use type:  
\_\_\_\_\_ Residential \_\_\_\_\_ Industrial \_\_\_\_\_ Commercial \_\_\_\_\_ Civic  
\_\_\_\_\_ Other

15. Is the structure on its original site?  
\_\_\_\_\_ Yes \_\_\_\_\_ No \_\_\_\_\_ Unknown  
If moved, approximate year \_\_\_\_\_

16. Related features and/or outbuildings: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

17. Architectural Description

## SIGNIFICANCE

18. Statement of Significance

## **ADDITIONAL INFORMATION**

19. References used
20. Photographs
21. Letter from property owner (if other than applicant)

# **Cultural Resources Nomination Application Historic District and Neighborhood Conservation Area**

1. District Name: \_\_\_\_\_

2. NCA Name: \_\_\_\_\_

## APPLICANT INFORMATION

Preparer: \_\_\_\_\_

Sponsoring Organization (if any): \_\_\_\_\_

Address: \_\_\_\_\_

City, State and Zip: \_\_\_\_\_

Phone/EMAIL: \_\_\_\_\_

Signature of Applicant (s): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Date form prepared: \_\_\_\_\_

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(Attach additional sheets as necessary)

## DESCRIPTION

3. Boundary Description: \_\_\_\_\_

4. Boundary Justification: \_\_\_\_\_

5. Physical Description: \_\_\_\_\_

## SIGNIFICANCE

6. Theme: \_\_\_\_\_

7. Period of Significance: \_\_\_\_\_

8. Narrative Statement of Significance:\_\_\_\_\_

ADDITIONAL INFORMATION

9. References

10. Photographs

11. DPR forms Attached?

## **Landmark and Structure of Merit**

### **Instructions for Completing the Cultural Resources Nomination Application**

1. Use this space for the common name, or the name most people use to refer to the property, if there is one.
2. If there is a historic name for the property, note that here.
3. Please insert the street address, city, state and zip code here.
4. If you do not know the Assessor Parcel number, or APN, contact the Planning Department at 826-5371, and we will assist you.
5. Note the current legal owner of the property, and where they can be reached.
6. What is the property currently being used for?
7. What was the use for the property when it was built?

Please fill out the bottom section of the form, noting who prepared the form, the date it was completed, what organization you represent (if any), and where to contact you by mail or telephone.

8. What is the legal property description? How many feet are along the street? How deep does the property go back from the street?
9. What is the architectural style? Refer to the books recommended in the Bibliography of Resources.
10. If you are estimating the construction date, put the year in the space after the word "Estimated." If you know the actual construction date from documentation, use the "Factual" blank and note where you found your documentation.
11. If you know the architect and/or builder's name, note that here.
12. What is the condition of the house? Excellent should be used for properties in perfect condition. Good refers to properties with a few flaws, but in generally good shape. A property that requires some work would be in fair condition. Deteriorated properties require a lot of work, or may be beyond repair.
13. This is the place where you should note the type and date of alterations that the building and property has undergone (such as additions or new construction). This information is generally available from City building permits.
14. Note the use of the building.
15. Has the property been moved? Do not check "Unknown" unless you have reason to suspect that the property may have been moved.



16. Aside from the main property, what other land features or outbuildings should be included in the nomination, such as a garage or a carriage house?
17. Refer to “How to Write an Architectural Description,” and describe the property on another sheet of paper.
18. On an additional sheet of paper, include a Statement of Significance, following the instructions in “How to Write a Statement of Significance.”
19. Make sure that you note all the sources you used in preparing this nomination. Include all books, articles, people you spoke with about the property and the date you spoke with them, and any other documentation.
20. Refer to “How to Take Photographs for a Historic Resource Designation,” and remember to include both current and historic photos, if available. Photographs can be in digital format submitted on disc.
21. You must include a letter from the property owner(s) indicating concurrence or objection to the designation. Please note that, while a property *can* be designated without the approval of the property owner, property owner concurrence is a very important factor in achieving a successful designation.

## **Historic District and Neighborhood Conservation Area (NCA) Instructions for Completing the Cultural Resources Nomination Application**

**Historic District and NCA designations are generally initiated by City staff after a survey has been completed. If so then survey forms will be available and will provide the information required for items 3 through 10 on the designation application form. Please contact the Historic Preservation Specialist in the Planning Department to see if your neighborhood has been surveyed before proceeding with the application process (951) 926-5371.**

## **Cultural Resources Ordinance (excerpt)**

### **Title 20 of the Riverside Municipal Code**

#### **Criteria for the Designation of City Landmarks, Historic Districts, Structures of Merit and Neighborhood Conservation Areas**

20.20.010 LANDMARK DESIGNATION CRITERIA. A cultural resource may be designated by the City Council upon the recommendation of the Cultural Heritage Board as a landmark pursuant to this title if it:

- (a) exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or
- (b) is identified with persons or events significant in local, state, or national history; or
- (c) embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
- (d) represents the work of a notable builder, designer, or architect; or
- (e) contributes to the significance of an historic area, being a geographically definable area possessing a concentration of historic or scenic properties or thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development; or
- (f) has a unique location or singular physical characteristics or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city; or
- (g) embodies elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation; or
- (h) is similar to other distinctive properties, sites, areas, or objects based on a historic, cultural, or architectural motif; or
- (i) reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning; or
- (j) is one of the few remaining examples in the city, region, state or nation possessing distinguishing characteristics of an architectural or historical type or specimen.

20.25.010 HISTORIC DISTRICT DESIGNATION CRITERIA. A historic district is a geographically definable area possessing a concentration, linkage, or continuity, constituting more than fifty percent of the total, of historic or scenic properties or thematically related grouping of properties which contribute to each other and are unified aesthetically by plan or physical development which has been designated an historic district by the City Council upon the recommendation of the Cultural Heritage Board pursuant to the provisions of this title. A geographic area may be designated as a historic district by the City Council upon the recommendation of the Board if it:

- (a) exemplifies or reflects special elements of the city's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or
- (b) is identified with persons or events significant in local, state, or national history; or
- (c) embodies distinctive characteristics of a style, type, period, or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
- (d) represents the work of notable builders, designers, or architects; or
- (e) has a unique location or is a view or vista representing an established and familiar visual feature of a neighborhood community or of the city; or
- (f) embodies a collection of elements of architectural design, detail, materials, or craftsmanship that represent a significant structural or architectural achievement or innovation; or
- (g) reflects significant geographical patterns, including those associated with different eras of settlement and growth, particular transportation modes, or distinctive examples of park or community planning; or
- (h) conveys a sense of historic and architectural cohesiveness through its design, setting, materials, workmanship, or association.

20.21.010 STRUCTURE OF MERIT DESIGNATION CRITERIA. A cultural resource may be designated by the City Council upon the recommendation of the Cultural Heritage Board as a structure of merit, as defined in Section 20.10.010(w), and pursuant to this title if it:

- (a) represents in its location an established and familiar visual feature of the neighborhood, community, or city; or
- (b) materially benefits the historic, architectural, or aesthetic character of the neighborhood; or
- (c) is an example of a type of building which was once common but is now rare in its neighborhood, community, or area; or
- (d) is connected with a business or use which was once common but is now rare; or
- (e) contributes to an understanding of contextual significance of a neighborhood, community, or area.

20.26.010 NEIGHBORHOOD CONSERVATION AREA DESIGNATION CRITERIA. A neighborhood conservation area, as defined in Section 20.10.010(o), may be designated by the City Council upon the recommendation of the Cultural Heritage Board pursuant to the provisions of this title. A geographic area may be designated as a Neighborhood Conservation Area by the City Council upon the recommendation of the Board if it:

- (a) provides a contextual understanding of the broader patterns of Riverside's cultural, social, economic, political, aesthetic, engineering, architectural, or natural history; or
- (b) represents established and familiar visual features of a neighborhood, community, or of the city; or
- (c) reflects significant development or geographical patterns, including those associated with different eras of settlement and growth; or
- (d) conveys a sense of historic or architectural cohesiveness through its design, setting, materials, workmanship, or association.

## Researching a Historic Property

Research will not only help you develop a narrative history of your property, but will also place the property within the appropriate historic context. In addition to completing building specific research, you should also read some general histories of the Riverside area to determine where your property fits into the city's history. See the attached "Historic Contexts of Riverside" and "Bibliography of Resources" for additional information.

At the completion of your research, you should be able to answer the following questions:

- **What is the historic name of the property?**
- **When was the property constructed (circa date is acceptable)?**
- **Who designed the property? Who built it? Are they well known for their skill or expertise?**
- **How many buildings, structures, and other resources make up the property?**
- **What changes have been made over time and when? How have these affected its integrity?**
- **How large is the property, where is it located, or what are its boundaries?**
- **Was a landscape architect associated with the property?**
- **Are there significant landscape features such as retaining walls and trees?**
- **What is the current condition of the property, including the exterior, grounds, setting, and interior?**
- **How was the property used during its period of significance, and how is it used today?**
- **Who occupied or used the property historically? Did they individually make any important contributions to history?**
- **How does the property relate to Riverside's history?**
- **Were there any important events that occurred at the property?**
- **Was there a community function or group associated with the property?**
- **Is it a rare building or architectural type, or is it representative of many other properties in its vicinity? Is it a fine example of style, craftsmanship or details?**

There are many sources that can be used to research a historic property. The following is a list of the most common locations within the City of Riverside and a list of some of the materials included in the collections:

### *1. Riverside City Planning Department, 3900 Main Street, 3<sup>rd</sup> Floor*

The Planning Department has a database of historic properties that have been surveyed by the City as well as hard copy files arranged by address. These files may include photographs and other information relating to the property history. The Planning Department also has:

- Reports relating to specific properties
- Sanborn Fire Insurance Maps (photocopies)
- Books and other materials relating to Riverside history
- Resource materials on identifying architectural styles
- Index to address changes

Building permits are available online through the City's website [www.riversideca.gov](http://www.riversideca.gov). Go to e-services, interactive services then Permits Records Online. Permits may indicate original construction date, owner, and architect or builder and provide information on additions and alterations. Building and Safety may also have information related to relocation or demolition of a building.

*2. Public Works Department, 3900 Main Street, 3<sup>rd</sup> Floor*

Public Works Department has made original tract maps available online through the City's website [www.riversideca.gov](http://www.riversideca.gov). Go to e-services, interactive services, then Survey and Land records. These maps can be used to trace development of a neighborhood or area. The Department also has an index of street name changes.

*3. Riverside Municipal Museum, 3580 Mission Inn Avenue*

The Municipal Museum history collection is available by appointment only (826-5273). Research sources include:

- Sanborn Fire Insurance Company Maps (originals)
- City Directories
- Photographs
- Subject Files
- Architectural drawings/plans

*4. Riverside Public Library/Local History Collections, 3581 Mission Inn Avenue*

The lower level of the Riverside Public Library is open to the public during regular library hours of operation. The collection includes:

- Sanborn Fire Insurance Company Maps (microfilm)
- Photographs
- Postcards
- City Directories
- Subject Files
- Newspaper articles
- Books and other publications relating to Riverside history
- Historical Maps

*5. Riverside County Assessor's Office, County Administrative Center, 4080 Lemon Street*

Assessor's records indicate ownership and construction dates.

## **How to Write an Architectural Description for Individual Historic Resources**

When you are writing an architectural description you are painting a word picture. This picture has to be clear enough for someone who has never seen the building to accurately envision it without looking at a picture. The first step to writing a good clear description is to train your eye to see clearly and notice details. The second is to organize your thoughts so that the reader gets a general impression first and then can mentally begin to add the details. Architectural descriptions should identify materials, construction details, alterations and workmanship.

While it is true that there is a whole vocabulary of architectural terms and virtually every element has its own name, good clear language and every day words will serve you well. The bibliography included in this packet lists several good architectural guides. In general, approach the building from the street. Start with general issues like number of stories and shape or plan. Begin at the top and move to the ground. Next talk about materials and shapes. Always talk about larger features first then move to the details. After discussing the front or main facade, move to one side then compare the other to it and then describe the rear. Finally describe the setting, other buildings and features on the property, and landscaping.

Your description should contain answers to the following questions:

- What is the architectural style?
- How many stories is it?
- What is the plan of the building? Is it square, rectangular, L-plan, or T-plan?
- What is its structure (wood frame, concrete block, etc.)?
- What is the siding of the building?
- What is the foundation made of?
- What type of roof does it have, and what materials are used on the roof?
- Does the building have dormers?
- What type of windows does the building have? Where are they located on the building? What type of trim (if any) was used around the windows?
- What kind of doors does the building have and where are they?
- What other kinds of features does the building have, such as porches or chimneys?
- Have any alterations or additions been made to the building?
- What is the general condition of the building?
- What is its setting like?
- What are the surroundings of the building and how do they compare to the surroundings at the time of the building's construction?
- Are there any outbuildings? If so, what kind? What was their original use?

### **Summary of Predominate Architectural Styles in Riverside**

The following table summarizes the main architectural styles that are found in Riverside. For more in depth information please refer to the bibliography at the end of this packet.



## SUMMARY OF ARCHITECTURAL STYLES OF RIVERSIDE

<b>Architectural Style</b>	<b><u>Period</u></b>	<b>Materials</b>	<b>Character-Defining Features</b>
<b>Stick</b>	<b>1860 – ca 1890</b>	Wood Wood shingle Wood clapboard	<ul style="list-style-type: none"> <li>• Steeply gabled roof</li> <li>• Cross gables</li> <li>• Decorative gable apexes</li> <li>• Square or rectangular towers</li> <li>• Overhanging eaves</li> <li>• Decorative, raised stickwork on wall surface</li> <li>• One-story porch</li> <li>• Lacy openwork balcony</li> </ul>
<b>Queen Anne</b>	<b>ca 1890 - 1900</b>	Wood Wood shingle Wood clapboard Wood shiplap Brick Stone	<ul style="list-style-type: none"> <li>• Steeply pitched roof, often with towers, turrets, dormers, or gables</li> <li>• Irregular, asymmetrical massing</li> <li>• Emphasis on vertical design</li> <li>• Use of varying wall textures</li> <li>• Use of bay windows and balconies</li> <li>• Windows with large panes of glass surrounded by small panes</li> <li>• Wooden scroll work on porches and gables</li> <li>• Ornate metal railings</li> <li>• Tall brick chimneys</li> </ul>
<b>Eastlake</b>	<b>ca 1880 - 1890</b>	Wood Wood shingle Wood clapboard Brick Stone	<ul style="list-style-type: none"> <li>• Steeply gabled roof, often with towers, turrets, dormers, and gables</li> <li>• Overhanging eaves</li> <li>• Square or rectangular towers</li> <li>• Irregular, asymmetrical massing</li> <li>• Emphasis on vertical design</li> <li>• Use of varying wall textures</li> <li>• Use of bay windows and balconies</li> <li>• Windows with large panes of glass surrounded by small panes</li> <li>• Decorative gable apexes</li> <li>• Curved, heavy brackets</li> <li>• Ornamentation of exposed rafters</li> <li>• Decorative, raised stickwork on wall surface</li> <li>• Decorative friezes or fascias on porch overhangs</li> <li>• Furniture-style knobs and decorative circular motifs</li> <li>• One-story porch</li> <li>• Lacy openwork balcony</li> <li>• Wooden scroll work on porches and gables</li> <li>• Ornate metal railings</li> <li>• Tall brick chimneys</li> </ul>

<b>Architectural Style</b>	<b><u>Period</u></b>	<b>Materials</b>	<b>Character-Defining Features</b>
<b>Shingle</b>	ca 1880 - 1890	Wood Wood shingle Stone/Fieldstone	<ul style="list-style-type: none"> <li>• Gable roof with long slopes</li> <li>• Gambrel roof</li> <li>• Hipped or eyebrow dormers</li> <li>• Conical roofed tower</li> <li>• Eaves close to the wall</li> <li>• Horizontal massing</li> <li>• Smooth-walled surface</li> <li>• One-story gabled porch</li> <li>• Sash or casement windows</li> </ul>
<b>Prairie</b>	ca 1898 - 1920	Wood Wood clapboard Wood shiplap Stone Brick	<ul style="list-style-type: none"> <li>• Low-pitched roof, usually hipped</li> <li>• Wide, overhanging eaves</li> <li>• Horizontal emphasis in detailing of eaves, cornices, and façade</li> <li>• Two-story</li> <li>• First story has wings or porch</li> <li>• Massive, square porch supports</li> </ul>
<b>American Colonial Revival</b>	ca 1895 - 1925	Wood Wood clapboard Brick Plaster	<ul style="list-style-type: none"> <li>• Typically side gabled roof</li> <li>• Symmetrical window placement</li> <li>• Symmetrical façade with door in center</li> <li>• Use of pediment over entrance</li> <li>• Portico supported by columns</li> <li>• Horizontal wood siding, often painted white</li> </ul>
<b>American Foursquare</b>	ca 1898 - 1908	Wood Wood shingle Wood clapboard Brick	<ul style="list-style-type: none"> <li>• Hipped roof</li> <li>• Wide eaves</li> <li>• Simple rectangular form</li> <li>• Symmetrical design</li> <li>• Use of wood siding</li> <li>• Dormers</li> <li>• Front porch with column supports</li> </ul>
<b>Mission Revival</b>	ca 1890 - 1920	Stucco Plaster Terra cotta tile Wrought iron Concrete Brick	<ul style="list-style-type: none"> <li>• Traditionally-shaped mission dormer or roof parapet</li> <li>• Red clay tile roof covering</li> <li>• Widely overhanging eaves</li> <li>• Smooth stucco or plaster finish</li> <li>• Quatrefoil windows</li> <li>• Little decorative detailing</li> </ul>
<b>Craftsman</b>	ca 1900 - 1925	Wood Wood shingle Wood clapboard Fieldstone River rock Brick Concrete	<ul style="list-style-type: none"> <li>• Low-pitched gable roof</li> <li>• Multiple roof planes</li> <li>• Wide eave overhangs</li> <li>• Roof-wall braces</li> <li>• Extended rafter ends</li> <li>• Square or rectangular form with emphasis on horizontal line</li> <li>• Clapboard siding</li> <li>• Band of wood casement or double-hung windows</li> <li>• Open porch</li> <li>• Simple square columns and balustrades</li> </ul>

<b>Architectural Style</b>	<b>Period</b>	<b>Materials</b>	<b>Character-Defining Features</b>
<b>Spanish Colonial Revival</b>	<b>ca 1915 – 1930s</b>	<b>Wood Stucco Terra cotta tile Brick Wrought iron</b>	<ul style="list-style-type: none"> <li>• Low pitched roof</li> <li>• Cylindrical turrets</li> <li>• Terra cotta tile roof covering</li> <li>• Stucco walls, typically painted a light color</li> <li>• Casement windows</li> <li>• Decorative ironwork/window grilles</li> <li>• Arched openings</li> <li>• Patios</li> </ul>
<b>Classical Revival</b>	<b>ca 1900 - 1950</b>	<b>Wood Plaster Concrete</b>	<ul style="list-style-type: none"> <li>• Hipped roof</li> <li>• Typically two stories</li> <li>• Full-height porch</li> <li>• Classical columns</li> <li>• Ionic or Corinthian capitals</li> <li>• Double-hung, wood windows</li> <li>• Dentiled cornice, modillions, and frieze</li> <li>• Paneled doors surrounded by side lights, fan lights, pilasters, and a pediment</li> </ul>
<b>English and Tudor Revivals</b>	<b>1920s – 1930s</b>	<b>Stucco Brick Stone Wood</b>	<ul style="list-style-type: none"> <li>• Steeply-pitched roof, usually side-gabled</li> <li>• Cross gables</li> <li>• Decorative half-timbering on wall surface</li> <li>• Tall, narrow windows, usually in multiples</li> <li>• Round-arched doorways</li> <li>• Massive chimneys</li> <li>• Decorative chimney pots</li> </ul>
<b>Post World War II Vernacular</b>	<b>1946 – 1950s</b>	<b>Wood Brick Stone Stucco Aluminum</b>	<ul style="list-style-type: none"> <li>• Low to intermediate roof pitch</li> <li>• Shingle roof covering</li> <li>• Close eaves</li> <li>• Side gabled, usually with one front-facing gable</li> <li>• Typically one-story</li> <li>• Garage sometimes attached</li> <li>• Large chimney</li> </ul>

EXAMPLE: The Alkire House:

The house at 3245 Orange Street is located in the original Mile Square area, and is a contributing building to the Heritage Square Historic District. The two-story Neoclassical style building faces east onto Orange Street. It is rectangular in plan and has a wood-frame structure sheathed with clapboard siding and decorative shingles beneath the gable ends on the north and south elevations. The residence rests on a raised brick foundation.

The cross-gable roof is sheathed with composition shingles. The full-width front porch is supported by six Roman style columns and is entered via concrete stairs that are centrally placed on the main façade. The front door is of the period and has a large beveled glass window, antique hardware, and an operable transom. A gable

roof dormer is located above the entrance. The three dormer windows are framed with decorative pilasters. Fenestration includes double-hung and casement windows, with stained glass windows in the front parlor and dining room. Two sets of French doors are located at the rear (west) elevation and enter into the kitchen and family room. A brick chimney is located just behind the dormer.

The interior of the residence has a fireplace located in the corner of the front parlor with an original fireplace mantle (found in the basement during the restoration) and tile hearth. The house has most of the original hardware and doors, including pocket doors to the back parlor. The staircase and moldings are also original to the house and are made of Douglas fir. There are two original built-in cabinets – one in the landing upstairs and the other in a walk-in closet. The light fixtures are all done of the period (gas and electric), and most are antiques. The bathrooms have antique claw foot tubs and pedestal sinks with matching hardware.

The house went through many alterations since its construction ca. 1899. In 1912, a bedroom, bath, and hallway were added to the rear of the residence. In the 1920s more additions were made to the rear including a dining room, kitchen, service porch, hall and bedroom, (since removed during refurbishment of the house). In 1936 when the original owner's daughter left the home it was turned into a fourplex rental, closing off doors and adding more bathrooms and kitchens. Additional doors and stairs were added to the exterior. In the 1950's the front porch was enclosed. In 1966 the home converted to a 10-room apartment house with more rooms and baths added to the interior and the rear porch enclosed. In 1985 the entire exterior of the residence was stuccoed.

In 1999 the current owners purchased the home from the Riverside Redevelopment Department and began its restoration. The rear was completely redone after removal of the 1920s addition. Many of the missing windows were replaced with old windows that matched the originals which remained in the house. The floor plan was kept original with the exception of the kitchen and what had been a downstairs bedroom. The Douglas fir floors, which are in most of the front and upstairs rooms, were refinished.

The property is well maintained and landscaped. One older tree remains in the back yard – a beautiful Crepe myrtle which is estimated to be about 40 to 50 years old. The new landscaping includes white birch trees and many flowers and ferns. A walkway on the side yard was laid with some of the original old walkways and driveways added over the years. A picket fence secures the front yard and a lattice style fence has been added at the left side yard.

A new detached garage was built during the restoration and is compatible with the house in design and materials. It includes a cupola with an antique weather vane and antique window and door.

## **How to Write a Statement of Significance for Landmark and Structure of Merit Designations**

A statement of significance explains why a property is important and how it fits into a broader historic context. When writing this statement, please refer to the *designation criteria* from Title 20 of Riverside's Municipal Code and explain how the property fits one or more of the applicable criteria. The statement should identify what it is about the property that makes it noteworthy. A well-done statement will incorporate the history of the property, the people who owned or built the property, and/or events that occurred at the property. A brief summary of background information should be included, but more importantly it must be explained why the property is meaningful to Riverside.

### **EXAMPLE: The Alkire House**

The residence at 3245 Orange Street is significant as the home of the Adam S. Alkire family, who lived there from its construction ca. 1899 until 1935. It is further significant for its contribution to the history, development, and architectural diversity of the Mile Square area of the City. The residence is eligible for designation as a City Landmark in accordance with the following Criteria:

- (b) it is identified with persons significant in local history;
- (e) it contributes to the significance of an historic area, being a geographically definable area possessing a concentration of historic or thematically related groupings of properties which contribute to each other and are unified aesthetically by plan or physical development.

The residence at 3245 Orange Street was built by Adam S. Alkire. Born in Pickaway County, Ohio in 1837, Adam was a descendant of an old colonial family of Virginia. He was a veteran of the Civil War and became sergeant of his company before his honorable discharge in March 1865. After the war, Adam worked as a druggist, merchant, farmer, painter and photographer. He and his wife Rebecca resided in Chicago from 1866 until 1882, when the couple and their two children, Carrie C. and Charles O., decided to relocate to Riverside. Adam's brother, James Alkire, had moved to Riverside in November of 1875, and was already an established citizen and well-known owner of a 10-acre orange grove.

Adam was featured among the biographical sketches of the area's prominent residents in the 1890 publication *An Illustrated History of Southern California*. He was elected City Clerk and Assessor of Riverside in 1886 and again in 1888. He was also a member of the Riverside Post No. 118 Grand Army of the Republic (GAR). His son Charles was elected Deputy County Recorder of San Bernardino County and worked as the Deputy City Clerk and Assessor of Riverside following his father's retirement. He held the high office of Chancellor Commander in the Knights of Pythias Lodge. Charles was profiled in the 1893-94 *History and Directory of Riverside County*, where he was characterized as "a man the county may well be proud of." Adam's daughter Carrie C. was employed as a clerk for the G. Rouse Department Store, located in downtown Riverside on Main Street, until she retired in 1932 as assistant manager.

Following his retirement in 1890, Adam Alkire purchased land in the Mile Square area (the original town plat) between 2nd and 3rd Streets, north of Orange Street. He built the first residence there on the corner of Third and Orange Street in 1892 (since demolished), which his family lived in for a short time. Adam subdivided and sold off other Orange Street lots; the first went to Marta Mitchell. In ca. 1899, Adam decided to build a newer home for his family with electric and gas lighting and he chose the property three lots to the north at 245 Orange

Street. Charles lived in the home until 1904, when he decided to move to Los Angeles to pursue a career in politics. Adam lived in the residence until his death in 1913; his wife Rebecca lived there until her death in 1925. The house then went to their daughter Carrie, who lived there until 1935. From the late 1930s to the mid 1960s the house functioned as a four-plex apartment building. In 1966 J.G. Muirhead purchased the building, added more rooms, baths and kitchens, and turned it into a 10-room apartment house.

In 1991, this residence and four others in the area were purchased by the Redevelopment Agency as part of the "Heritage Square Homes Project," for the purpose of returning them to owner occupancy. By that time the house had been extensively altered including stuccoing of the entire exterior. The current owners have restored the building to a single-family residence. It is now a good example of a Neoclassical residence in the downtown area and contributes to an understanding of the history and development of the area.

# **Sample Historic District Description and Statement of Significance**

## **Somerset Drive Historic District**

### **District Description**

Somerset Drive Historic District is located east of Victoria Avenue and west of the Tequesquite Arroyo between Cridge Street and Woodbine Street. The district is comprised of 23 properties. The addresses range from 4705 to 4858 Somerset. Only three properties in the district are non-contributors – two include residences built outside of the period of significance for the district ((4796 Somerset, 1979 and 4840 Somerset, 2002) and one is a vacant lot (4798 Somerset). The residences are one to two stories in height and generally represent the variety of architectural styles popular in Riverside during the period of significance, 1911 to 1952. These include Craftsman, Moderne and various Period Revival styles such as Spanish Colonial, Mediterranean, Pueblo, Tudor, and Monterey. Post War architecture is also represented in the form of Minimal Traditional style residences.

Somerset Drive is situated at the edge of the Tequesquite Arroyo and overlooks Victoria Club. It is a 30-foot wide street, which gently curves and is shaded by mature trees and landscaping, isolating the neighborhood from the larger residences of the arroyo's south side and the Victoria Country Club. The topography of the street is varied, with the west side of the street being flat, and the east side sloping down toward the arroyo. This allows for the residences to be situated at unusual angles and elevations in relation to the street. The non-contributing residences are located on the east side of Somerset and are not visible on the street as they are at the bottom of the arroyo. The contributing residences have setbacks of approximately 35 feet with well-manicured lawns and mature landscaping. Some contributing residences on the east side of Somerset are below street level without a discernable setback and are surrounded by mature trees. Detached garages are a common feature of the properties and are designed in the style of the primary residence. The garages are generally visible from the street. Driveways vary from modern to Hollywood, with some paved and some gravel. The streetscape does not include street trees, parkways strips or sidewalks although there are concrete curbs. Fencing or low walls are common and materials range from brick and stone to wrought iron. Town and country style street lights are spaced at regular intervals along Somerset Drive. The district maintains a high degree of integrity of design, feeling, association and setting.

### **Statement of Significance:**

Somerset Drive Historic District includes an intact grouping of 20 single-family residences which reflect excellent examples of the wide variety of architectural styles popular in Riverside, and Southern California generally, during the first half of the 20th century, specifically the period from 1911-1952. It showcases high style examples of Period Revival style architecture including Spanish Colonial, Tudor, Monterey, and Pueblo. Every house on the street has a view of Tequesquite Arroyo and the Victoria Club, situated on a unique location at the slope of the Arroyo. The entire neighborhood conveys a sense of historic and architectural cohesiveness in its representation of the aforementioned styles, as well as its overall design and setting. The district, therefore, is eligible for local designation under Criteria C and H of Title 20 and is also eligible for listing in the California Register of Historical Resources under Criterion 3. Additionally, three of the residences are individually designated as Structures of Merit, and five others have been determined eligible for designation as Structures of Merit.

There were only a few homesteads on the plain east of Riverside's Mile Square until the Gage canal spurred residential subdivision and development. Priestley Hall, then an assistant engineer of Matthew Gage, purchased 280 acres of land encompassing much of southern Eastside. This portion of Hall's addition was first divided in 1888, and Hall created his own small water company to provide Gage canal water to his subdivisions. Hall later built his imposing Victorian mansion - Rockledge, on Ivy Street, just south of Hall's addition.

Matthew Gage went on to subdivide Arlington Heights on either side of Victoria Avenue for citrus. In 1891 he collaborated with Hall to build a bridge across the Tequesquite Arroyo in order to connect the brand new Victoria Avenue with downtown. The wooden bridge became known as the Victoria Bridge, and was later reconstructed from steel in 1928. The Victoria Bridge would provide the homes of Somerset on the north side of the bridge a connection to the wealthy estates on Victoria Hill on the south side.

The Victoria Club, organized in 1903, constructed their country club and golf course along the bottom of the Tequesquite Arroyo. The proximity of manicured greens and "high society" undoubtedly influenced developer A.D. Clark to subdivide division "C" of Hall's addition in 1910. Division C was the portion that included the arroyo's cliff face as well as part of the arroyo later sold to the Victoria Club for further expansion. Clark's subdivision featured the creation of lots along Victoria Avenue, and the construction of a new street along the edge of the arroyo named "Clark Street." Another subdivision the following year connected the new street to Victoria Avenue. In 1925, the street name was changed to "Somerset Drive."

Although the street's first house was built in 1911, Clark's lots did not see substantial development until the 1920's. These were mostly high-style homes that featured popular Period Revival styles. Styles such as Spanish Colonial Revival and Monterey came into vogue following the 1915 Pan Pacific Exposition in San Diego. The same building materials could be used in several stucco and tile based revival styles, such as Mediterranean and Pueblo, both of which are represented in the district. Another popular Period Revival style was based on old world cottage architecture, represented in this district by several Tudor Revival homes. The turn of the century Arts and Crafts movement resulted in the proliferation of Craftsman Bungalows from as early as the 1900's, but their popularity continued well into the 1920's. Craftsman Bungalows in this district represent a substantial time span of the style's popularity. The decorative and stylistic nature of these styles waned through the 1930's and 40's, as the realities of the depression necessitated more economical designs. Postwar construction became centered on innovations in construction and design that left the period styles in their 1920's heyday. Somerset District represents a fine example of this heyday.

The overall design quality and attention to detail suggests that most of the houses in the district were architect designed. Unfortunately, this information was not always provided on building permits. Two residences have been identified as the work of well known local architects including Robert Spurgeon ((4795 Somerset) and G. Stanley Wilson (4710 Somerset). A third residence was designed by the Barker Building Company headquartered on Rockledge Drive.

Permit records indicate that the homes on Somerset Drive were valued at an average of \$5,000 in the 1920's, with some valued at as much as \$15,000. This is substantially higher than the average value of nearby construction. In 1925, an average 1500 square foot bungalow would cost \$1,500. City Directory research indicates that the heads of household for Somerset addresses worked in professional fields: attorney, chemist, engineer, physician. Somerset Drive was a street where upper-middle class professionals built custom designed homes to accommodate the topography of the area, with views of the Victoria Club golf green. The residents of



Somerset Drive occupied a unique position, between the wealthy mansions of Victoria Hill, and the more modest homes of the Eastside working class.

## How to Photograph Historic Buildings and Districts

Photographs are required as part of the Cultural Resources designation application. These photographs will be used to document the appearance and condition of the property. Since the photographs will remain in the Planning Department files as part of the permanent record of a property, it is important that some consideration be made to their quality and permanency.

**Camera:** For quality photos, a 35mm camera should be used. A simple point and shoot is sufficient; however, a manual-focus stabilized with a tripod will produce better photos. Be aware of the lighting, and make sure that features are not obscured by dark shadows.

Digital Photos are now acceptable for designation applications. Please submit on a CD and label all views.

**What to Photograph:** Photograph each elevation of the building at least once, and photograph architectural details. Make sure that what you describe in the architectural description is shown in the photographs. Step back and take a few broader view photos to show the property's setting and surroundings. Photograph interior features that you feel are significant.

For historic districts and neighborhood conservation areas context views showing streetscapes help give a feel for the overall character of a neighborhood. Include features such as setbacks, street trees, streetlights and other defining features such as retaining walls, fencing, etc. District photos should also show examples of representative buildings and various architectural styles that contribute to the district's significance.

**Labeling:** Label each hard copy print **in pencil** with the address of the property, the date the photograph was taken, and the view. Attach them to the nomination in an envelope. Do not staple, clip or glue the photographs to your application.

**Historic Photographs:** Include copies of historic photographs if any are available. Please date them as best as you can. If you cannot date them, mark them "date unknown." These will help illustrate changes, if any, that the building has undergone.

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**For more detailed information on architectural documentation photography please see "How to Improve the Quality of Photographs for National Register Nominations," a National Register Bulletin available at the Planning Department or from the U.S. Department of the Interior.**

## **Historic Contexts of the City of Riverside**

The City of Riverside was founded in 1870. Prior to the founding, the area had long been inhabited by Cahuilla tribes of Native Americans, had been divided into several large land grants, and was home to Spanish-speaking communities. Major historical and developmental changes, some having national significance, continued to take place through World War II in Riverside. Some of the major historic contexts through which Riverside's history and development can be analyzed are as follows: Native and Early European Settlement; Colonization and Contact; Water Rights and Access; Migration, Growth, Planning and Development; Citrus and Horticultural Experimentation; Immigration and Ethnic Diversity; Boosterism, Image and Cultural Development; Economic, Military and Industrial Growth; and Education.

### **Native and Early European Settlement:**

The fertile valley fed by the Santa Ana River and sheltered between the Rubidoux and Box Springs Mountains was home to the Cahuilla Indians who had inhabited the area for many hundreds of years. When the first Europeans arrived they established a small *rancherio* near Spring Brook. There was also a thriving settlement of early rancheros and land grant holders including Juan Bandini, Louis Rubidoux, Cornelius Jenson, Benjamin Ables, Arthur Parks and J. H. Stewart. Across the Santa Ana River to the northwest were two Spanish-speaking towns, Agua Mansa and La Placita, settled by migrants from New Mexico. All were established in the area before John W. North and his partners arrived.

### **Colonization:**

Founded in 1870 as a cooperative joint-stock venture by an abolitionist judge, John W. North, and a group of reform-minded colleagues, Riverside emerged in 1895 as the richest per-capita city in the United States. A local Board of Trade publication from the period argued that Riverside was "largely composed of well-to-do horticulturists and substantial businessmen engaged in occupations . . . connected with or dependent upon that profitable industry. A combination of agreements between competing interests, consensus building, and plain good fortune has made it that way."

For the first ten years of its existence, however, few would have predicted such a glowing future for Judge John W. North's little cooperative irrigated colony. He attempted to create an alternative to what he perceived as rampant exploitation of people and resources by land monopolists, corporations, railroads, and other "robber barons". Little did he realize that what he fled in the East had preceded him to California. The arrival of one rugged finance capitalist, in particular, nearly thwarted North's cooperative experiment. S.C. Evans, a banker and land speculator from the Midwest, managed to obtain an airtight monopoly on all water rights for the fledgling community. By 1875-76, his uncooperative behavior produced stagnation and threatened the survival of the new settlement.

### **Water Rights and Access:**

The formation of a citizen's water company and the incorporation of Riverside by a vote that annexed S.C. Evans's land helped resolve the conflict. Soon, Evans joined leaders of the new city in the creation of a quasi-public water company, and bonds were floated to improve the canal system. Riverside had survived its first serious battle among strong interests and had moved toward an effective consensus on the community's direction. Thus, by 1895, the town was a wealthy, gilded age version of North's irrigated cooperative. The town's well educated and mostly Protestant leadership, also mainly orange growers, turned their attention towards applying the latest methods of industrial capitalism and scientific management, and to irrigating, growing, processing and marketing navel oranges. They succeeded. By 1890, citriculture had grossed approximately \$23 million for the area's economy.

### **Migration, Growth and Development:**

At this juncture, Riverside's potential attracted investment capital from around the U.S., Canada, and Britain. The influx of wealth and manners led to high aesthetic and cultural goals for the City and added large doses of *savoir faire* and leisure time pursuits, including polo, golf and tennis. The introduction of the railroad further expanded Riverside's growth and the citrus market potential which were so tightly linked. The combination of water, boosterism, consensus building, navel oranges, the railroad and cooperative marketing unleashed Southern California's commercial potential. A once pastoral area was transformed in the process, never to be the same again.

### **Citrus and Horticulture Experimentation:**

Riversiders created efficient citrus packing concepts and machinery, refrigerated rail shipments of citrus fruits, scientific growing and mechanized packing methods, and pest management techniques. The City, soon after the turn of the century, could boast that it had founded the most successful agricultural cooperative in the world, the California Fruit Growers Exchange (known by its trademark, Sunkist). A world class research institution, The Citrus Experiment Station, began and the City was on its way to becoming the world center for citrus machinery production.

### **Immigration and Ethnic Diversity:**

A succession of diverse cultural groups was brought to the region by Riverside's famous Washington Navel Orange industry, each with their own perspectives and dreams. Early citriculture, a labor-intensive crop, required large available pools of labor in those days to succeed. Poor, but eager, immigrants from China, Japan, Italy, Mexico, and later the Dust Bowl of America flooded into Southern California to meet the labor demand in hopes of gaining their own fortunes. As a result, Riverside developed a substantial Chinatown and other ethnic settlements, such as Casa Blanca. A rich ethnic-socio-economic mix, the hallmark of today's California, had already developed in Riverside by World War II.

### **Boosterism, Image and Cultural Development:**

Frank A. Miller, builder, booster, and "Master" of the Mission Inn, who had arrived in Riverside during its late colonial years, emerged soon after the turn of the century as a preeminent community builder and promoter. Understanding that a great city needs myths and symbols as well as wealth to establish its identity, Miller strove for the first thirty years of the twentieth century to create them for Riverside. In tandem with members of the California Landmarks Club, such as Charles Loomis and Henry Huntington, Miller undertook a conscious, deliberate, and strategic effort to create a Protestant version of the California mission period that could serve as Riverside's explanatory myth and the basis for its identifying symbols. His first and most noteworthy effort came in the form of the New Glenwood Hotel, later the Mission Inn. Designed and built as a shrine to California's Spanish past, the Mission Inn was to become what author Kevin Starr has called a "Spanish Revival Oz." It made Riverside the center for the emerging Mission Revival Style in southern California and proved to be a real estate promoter's dream.

Combined with the affluence and aesthetic lure of the citrus landscape, the Mission Inn made Riverside the desired destination of the wealthy railroad set of the early 20th Century. The City supported an opera house, theater, symphony, and three golf courses. The era's most illustrious architects, landscape architects and planners, including A.C. Willard, Arthur Benton, Myron Hunt, Julia Morgan, Charles Cheney, and Henry Hosp, and accomplished local architects, like G. Stanley Wilson and Henry Jekel, filled Riverside with quality architecture and Mediterranean landscape features. Landscaping was watered by a municipal owned utility and the buildings lit by the City's own Electric Light Department.

### **Economic, Military and Industrial Growth:**

In the late 1930s, Riverside entered the world of urban industry. The growth of March Field brought many military and civilian workers to the area. After the United States entered World War II, Riverside's Citrus Machinery Company - a division of Food Machinery Corporation (FMC) - won a contract to build a landing craft known as the "Water Buffalo." Another company, Hunter Engineering, built an international reputation manufacturing machine tools for the war effort. Riverside again grew and prospered.

### **Education:**

It was also during this period that the University of California selected Riverside as the site for an undergraduate liberal arts college. UCR grew out of The Citrus Experiment Station and today has an international reputation as a research center for plant pathology, citrus biological control, cultivation practices, biomedicine, and many other disciplines. Riverside is also the home of the one of the first two community colleges in the state, Riverside Community College. Other schools, including the Sherman Indian School, California Baptist College and La Sierra University, make Riverside a center for learning and research.

### **Post World War II Residential Development:**

Riverside's second major boom in residential development occurred in the Post World War II period. Distinctive and affordable "suburban" housing tracts were developed with nearby commercial centers to serve the needs of the new residents.

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